

# THE C4 NEWSLETTER

*Colonial Coin Collectors  
Club*



**A DECEPTIVE CAST COUNTERFEIT  
VIRGINIA HALFPENNY**

Spring 2004

Volume 12, Number 1



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## **The C4 Newsletter**

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## PRESIDENT'S MESSAGE

I've received my quarterly editorial request for a President's Message, and I find myself wondering how to condense my thoughts into a page or two... This is an election year for C4 officers and at the time I'm writing this, all nominees are running unopposed. I'd like to thank those who accepted nominations, and those leaving office after years of service. I look forward to working with the new, as well as the old, officers to make C4 the club we all want it to be.

Our officers will be officially elected and installed at our Annual Meeting at the Summer ANA Convention in Pittsburgh. I encourage any of you to consider exhibiting at the convention. It's an opportunity to share your coins, introduce others to colonials, and possibly win an award or two. Our annual meetings are held at the Summer ANA because it was a convenient venue when C4 was started. It wasn't until several years into our existence that we started having our own annual conventions. I hope to have a good turn out in Pittsburgh.

The second Ford Sale and COAC will be history by the time you read this. I expect that these events will be like a C4. Also, the Ford Library is being auctioned by George Kolbe and Stack's. The catalog alone is a treasure trove of information. The French Colonies book by Bob Vlack is nearing completion, and several other authors are progressing with their works. Plans are starting for the next C4 Convention. How can we top last year!!!

I hope to see C4 become more active on a regional level. I've seen the success Buell has had with holding C4 meetings at large conventions in his region, and I encourage others to follow his example. Please support your regional VPs when they attempt to organize these meetings. It's so much fun to get together with other colonial enthusiasts – give it a try.

I'd like to ask the membership to please give some thought about why you are a member of C4. What is it that we're doing right? Where can we improve? The meeting at ANA will be your opportunity to advise us. If you can't attend, then email your Regional VP, or myself, and we'll bring your suggestions to the table for discussion. Without input, the club can become stale. I look forward to each convention and every newsletter with hopes of something new and refreshing. I haven't been disappointed yet.

Have Fun!

Ray Williams



## LETTERS TO THE EDITOR

Speaking of the C4 convention next November, I have again been asked to help put together the educational forum. To that end, I would like to ask members what types of presentations they would like to have on the agenda. It's your convention, and we will do our best to make it memorable. Please send suggestions to me at [carver3@ioip.com](mailto:carver3@ioip.com). If you would like to volunteer to make a presentation, please contact me at the same address – and thank you in advance.

Mike Packard

I (recently) received my AJN #14, second series 2002. In it is an excellent paper by George Fuld on Early Washington Medals. It's about 60 pages long. If you have an interest in Washingtoniana, this is a must read. My only disappointment was that the plate of the Funeral Medal die varieties wasn't large and of higher resolution, so as to make it useful. I wonder if George may have a high quality plate that the C4 Library could obtain...

Ray Williams

Hi all. I bought a book on ebay the other day which I just finished reading. It is called "Journal & Letters of Philip Vickers Fithian 1773-1774: A Plantation Tutor of the Old Dominion." It is an actual diary of a young Princeton graduate who traveled to Virginia to tutor the children of a plantation owner. I bought the book hoping to find some mention of the Virginia coinage which was released in 1774. Though I found no such reference, the book supplies a wonderful insight into the daily life in Virginia during the colonial period. Of interest, I have extracted a few coin-related items:

December 7, 1773 – "The expence of a Orange, half a Bit."

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December 15, 1773 I—"So the sum of my Donations to the  
Servants for this Christmas appears to be five Bits, a Bit  
is a pisterene bisected or an English sixpence, and passes  
here for seven pence Halfpenny. . . "

January 10, 1774 – "I have plenty of Money with me, but it is in  
Bills of Philidelphia currency & will not pass at all here."

There is a lot of mention of what he paid for various services and  
things as well as an accounting of the cost of his travel from New  
Jersey to Virginia and back. Interesting reading.

Roger Moore





## **COMMENTARY – COINS DUG IN SOUTHERN NEW JERSEY**

**(Philip L. Mossman)**

The last issue of the C4 Newsletter documented 1000 coins recovered over a 16-year span by a metal detectionist in southern New Jersey. Of these coins, 807 were from 56 specific locations and these findings are correlated with accompanying artifacts, in this case buttons, to estimate the age of the site. Not only did Mr. Shelby unearth coins and other artifacts, but he had a keen sense that he was uncovering history. The last sentence of the article speaks to his conscientiousness in that he only searched private property with the landowners' consent.

Of the 1000 coins examined, I'm only qualified to comment upon the 466 definitely identified pre-Federal era coins surveyed in Table 3 and detailed in Table 2. These findings show a pattern common with other early American sites.

To summarize my observations:

[1] These recoveries seem to be from the accidental loss of low denominational money, probably during the pursuit of everyday activities. It was the money of the poor and especially of those with holes in their pockets.

[2] None of these appear to be from hidden hoard sites such as in Stepney, Connecticut.<sup>1</sup>

[3] Gold is rarely found in these situations [there was just one here] since if a gold piece were lost, its anxious owner would have scoured the landscape until found. A misplaced copper might have only elicited a shoulder shrug.

[4] Silver money of that period was Spanish and Spanish-American; these comprised 19.3% (90/466) of the identified pieces

and 12.8% of the entire census of 1000. This discrepancy (19.3% vs. 12.8%) is readily explained since the environment is much less severe on buried silver than copper and so more of the recovered silver can be attributed.

[5] What is surprising to me is that among the Spanish silver, only three *pistareens* were identified since these were a very common currency in the colonies, especially as one progressed toward the south.<sup>2</sup> Pistareens were two reales coins minted in mainland Spain at 0.8333 fine whereas all Spanish-American silver was basically sterling, and hence more apt to be melted locally and/or exported in foreign trade. (The pistareen series also came in a half [one real] and a quarter [half-real] denominations.) Since pistareens usually date from the 1720s and 30s, there may have been more among the unidentifiable group because of the added years of wear and tear or corrosion in the ground.

[6] Coined English silver is conspicuously absent. This is expected since its export to the colonies was forbidden and the international currency and standard for all major powers was Spanish-American silver.

[7] The small change medium consisted predominately of English and Irish halfpence. Most of the coins were recovered from Burlington County, considered southern New Jersey today; however, in the colonial era it was actually West Jersey, and economically floated with Pennsylvania until 1702. East Jersey remained tied to New York. In 1682, £300 in coppers were sent to Philadelphia – these would be Charles II halfpence<sup>3</sup> [farthings were not nearly as common as halfpence]. Maybe it was some of these that ended up in the recovery from site #29 [which I think is the earliest site of all]. There were 42 William III halfpence which is a large proportion of all coppers. I wonder how many of these were counterfeit since we know that many 1699-dated bogus coins were present in the Philadelphia area in the 1730s.<sup>4</sup> As Mr. Shelby states at the end of Table 2, corrosion would make differentiation between counterfeits and genuine coppers difficult, if not impossible.

[8] After the Revolution, George III counterfeit halfpence were very common everywhere. The regal ones are the rarities!

[9] State coppers put in an appearance after 1785 and, as expected, New Jersey coppers were the prevalent finding. There were a few Connecticut coppers, but perhaps more than I would have expected since they did not enjoy the legal tender status of the New Jersey issues. This partially accounts for their use as host coins for many New Jersey issues. I have not found that Massachusetts coppers ever strayed far from the Bay State – and there were none here either!

[10] As the author states in his conclusion, “We used all coins that came our way.” This is indeed true and is supported by the array of miscellaneous European coppers and minor silver [7.9% of the identified coins]. The occurrence of a Roman coin is startling but not without precedent since one was recently found in Nova Scotia suggestive that any coin of appropriate size could have been pressed into service in a money-starved economy! [Also it could have been the modern-day loss of a pocket piece.] French copper *sous* are not unusual because some even found their way as host coins for New Jersey state coppers. Since all these recovered coins were in circulation until the middle of the 19<sup>th</sup> century, there is no saying during what period they might have been lost.

[11] This is an excellent study and personally I’m interested in the 21 Wood’s coppers. I’ve been keeping a census of all those recovered in British North America and with these, my total now reaches 143! I certainly appreciate the contribution of folks like Wayne Shelby in helping to define the circulation patterns of early currency. [As a parenthetical aside, I’m most interested in the recovery of St. Patrick and Voce Populi coppers and Irish gun money - but alas none were found here.]

**ENDNOTES:**

<sup>1</sup> Philip L. Mossman, “The Stepney Hoard, Fact or Fancy,” *The Colonial Newsletter*, Serial No.108 (August 1998), pp.1809-51.

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<sup>2</sup> Pistareens recovered from sites in Virginia was the subject of an extensive article by Thomas A. Kays, "When Cross Pistareens Cut Their Way Through the Tobacco Colonies," *The Colonial Newsletter*, Serial No. 116 (April 2001), pp. 2169-99.

<sup>3</sup> Philip L. Mossman, *Money of the American Colonies and Confederation* (NY, 1993), pp. 113-14, *passim*.

<sup>4</sup> Eric P. Newman, "The Philadelphia Highway Find," *The Numismatist* (1978), pp. 453-67.



## THE MASSACHUSETTS PENNY

(Brian J. Danforth, Ph.D.)

The existence of a silver penny as a part of the series of coins produced by the Boston Mint in the seventeenth century has been consistently considered by numismatists as nothing more than a forgery as noted in Walter Breen's *Complete Encyclopedia of U. S. and Colonial Coins*. Sylvester S. Crosby in *The Early Coins of America* referenced the existence of two silver penny specimens of the Oak Tree variety dated 1662. Crosby asserted that such coins could not be original since their weight was almost identical to that of the twopence, stating that it would have been inconceivable for Massachusetts' authorities to make two different denominations wherein the silver content was so similar. As a final confirmation on the nonexistence of a silver penny coin, Crosby pointed out that the enabling legislation that created the Boston Mint did not authorize the issuance of a silver penny.<sup>1</sup>

Interestingly in this debate is the existence of a colonial era reference that depicts a Massachusetts silver penny dated 1652. This work was published in 1763 by Martin Folkes, with a design that Crosby states resembles a pine tree although that depiction is somewhat misleading. This reference is of special note given the date on the coin, which differs from the known suspect examples

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that bear the date of 1662. Unfortunately, no example of the 1652 piece is known to exist.<sup>2</sup>

In conducting recent research on American colonial coinage, I uncovered an important English reference to the possible existence of a Massachusetts silver penny. The work is of special note and of interest to numismatists for several reasons since its publication date of 1699 places it within contemporary times when Massachusetts coinage was in circulation as well as being the earliest known reference on this topic. Of additional note is the author's description of the design on the obverse of Massachusetts series as being a tobacco plant rather than a willow, oak or pine tree. This early numismatist, John Sharpe, in his book entitled *Archbishop Sharpe's Observations on the Coinage of England, &c.* stated the following:

...Monies in New England were also coined in these days; of which there were two sorts; the first *Six Pence* and *Twelve Pence*, and perhaps others, having nothing but N. E. on one side, and the figures VI. and XII. on the other: these are rare. The other sort is very common, with the tobacco plant on one side; the year and value on the other; motto, MASATHUSETS IN NEW ENGLAND: of which there are *The Penny*, *Two Pence*, *Three Pence*, *Six Pence*, and *Twelve Pence*<sup>3</sup>

While Sharpe's depiction of Massachusetts coinage did not mention the Pine Tree series, it was a clear representation of what he observed of the earlier varieties in the series. Further, his outline of the coins in his second sort is clearly consistent with the Oak Tree variety that contained the first issue of a twopence that is dated 1662. As historically noted, the Boston Mint commonly used the 1652 date on its coinage, being the time when the English monarchy had been overthrown and a Commonwealth established that was dominated by Puritans of the same persuasion as those in control in New England. It is for this reason that numismatists believe the Boston Mint initially encountered no opposition from

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London authorities when it assumed the right to issue its own coinage. Since the right to make coins was a royal prerogative, numismatists assume that the 1652 date, being the year that the Boston Mint was established, continued to be used by Massachusetts authorities even after the restoration of the monarchy in 1660 as a means to circumvent the legal issue entailed in not having the king's permission to make coins.

As historical background, the Bay Colony needed pence coins due to the acute shortage of small change in the 1650s during the Commonwealth era in England when the London Tower Mint failed to meet the need for small change. Although Oliver Cromwell did authorize a limited issue of a copper farthing, its limited production did little to alleviate the situation. With the London Tower Mint failing to make coppers, merchants, towns and others resorted to uttering a wide assortment of coppers to satisfy local needs. This problem persisted into the 1660s after the restoration of the monarchy, which accounts for the creation of the St. Patrick coinage in Ireland between 1667 and 1669 under the authorization of Lord Ormond, Ireland's Lord-Lieutenant. During this period, numerous trial and prototype coppers were submitted to English authorities in the hope that permission would be granted for uttering small change. Some of these prototypes were made in sufficient numbers that they saw limited circulation although most were produced in a very limited amount for the sole purpose of representing what could be achieved if consent were granted to proceed. As such, prototypes were mainly unauthorized specimens of a coinage that was never placed into production. The issue of addressing the need for small change persisted until 1672 when England authorized the minting of farthings and halfpence as a medium of exchange for ordinary daily transactions.<sup>4</sup>

Reverting to the current contention in numismatics that existing Massachusetts silver pence are forgeries, one has to now question the accuracy of that statement in light of Sharpe's commentary for there was no incentive to make a counterfeit silver penny in 1699. If this is the case, then the outstanding question is: what is the significance of Sharpe's comments?

This historical note neither proves nor disproves that the existing specimens of a Massachusetts silver penny are original. However, it does raise the question that such specimens might have been produced in the 1660s at the Boston Mint as unauthorized prototypes of a coinage to further assist Massachusetts address its need for small change. If this were the case, then the contrasting dates between Folkes' 1652 dated specimen and the known 1662 dated specimens might be explained in terms of the creation of two different varieties being made as a means to resolve which date might be more appropriate if a silver penny were to be allowed to be minted -- one with the more commonly used date of 1652 that exists for most coins in the series or the 1662 date that was used only on the Oak Tree twopence. Further, if these specimens were unauthorized prototypes, the comments made by Crosby as to the similarity in weight between official twopence coins and the 1662 penny could be explained in terms of the common practice of the period when prototypes were made. In the 1650s and 1660s, the weight of many prototypes had no correlation to their intended value as a proposed coinage since such pieces were not generally made for circulation but rather as specimens to assist in evaluating the reasonableness of producing such a coinage. In fact, many prototypes made for the London Tower Mint weighed significantly more than their intended weight. In this light, the weight of a prototype has little significance in determining the originality of a specimen.

Obviously, my comments herein are purely speculative as to determining the existence of a Massachusetts silver penny and this article is intended only to stimulate further consideration on the matter. As with any unresolved topic, further research is needed, which the discovery of this new document on seventeenth century coinage may stimulate.

### REFERENCES:

<sup>1</sup> Walter Breen, *Complete Encyclopedia of U. S. and Colonial Coins* (New York, 1987), pp. 11-18; Sylvester S. Crosby, *The Early Coins of America* (New York: reprint, 1983), p. 74.

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<sup>2</sup> Crosby, *op. cit.*

<sup>3</sup> John Sharpe, *Archbishop Sharpe's Observations on the Coinage of England, &c.* (London, 1699), p. 87.

<sup>4</sup> For a more detailed discussion on prototype specimens and the St. Patrick coinage, see the following article: Brian J. Danforth, "St. Patrick Coinage" *The Colonial Newsletter* (December, 2002), pp. 2371-2402.



## A WALTER MOULD COINING PROPOSAL

(Marc Mayhugh)

Walter Mould, before settling in at "Solitude" and coining the Morristown New Jersey coppers, appears to have been involved with a number of diverse individuals in various coining schemes. Aside from his troublesome relationship with the other New Jersey coiners, Cox and Goadsby, Mould is thought to have schooled James F. Atlee<sup>1</sup> in the art of producing counterfeit British halfpennies in New York City circa 1786; thus, we have a whole series of coppers termed "Mould-Atlee halfpence." It has also been demonstrated that he was involved in some way with James Jarvis of Connecticut copper and Fugio cent fame<sup>2</sup>, and Don Taxay has related<sup>3</sup> that he was unsuccessful in a coinage proposal put forward by Edward Bergen to the Continental Congress in August 1785. Recently, I came across another pair of unsuccessful proposals to the Continental Congress in which Mould was involved. These proposals occurred earlier than those cited above, in May 1785, and were in association with Solomon Simson and Myer Myers.<sup>4</sup>

I have transcribed the proposals here, but would like to add a word of caution. Due to antiquated writing materials, an archaic writing style, poor penmanship, bad photocopying, and mishandling of the documents themselves, it is very difficult, if not impossible, to come up with perfect transliteration. In instances where I could not make out a word I have written "\_\_\_\_," while in instances



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where I think I know what the word is but aren't certain, I have placed it in parenthesis.

### **Proposals for a Mint**

By Solomon Simson, who would undertake the (superendent) direction (of) management.

\_\_\_\_\_ Mould, who would undertake the mechanical part of the operation respecting the milling coinage.

By Myer Myers, who would undertake the (purifying), assaying or alloying.

A Large quantity of silver is now attainable in this city from eight to eight and Six pence per oz. That it is supposed that an additional quantity might be obtained from many of the Sister States.

That coining the same at the above mentioned prices might be attended with profit (&) afford a Circulating medium to the United States.

In order to (procure) a greater quantity it is humbly proposed that Congress would please to recommend to each of the States to lay a Duty on all (plate) throughout the United States which may be the means of bringing a very considerable quantity, which now lays dormant into circulation and probably (tend) to increase our national credit.

That when no gold or silver should be in readiness for coining in that (pase, phase) sufficient Employment might be found in striking of copper. That the purity and weight of Gold, silver or copper should be directed by Congress with such Impressions or devices as they in their wisdom might order, which should be duley and completely executed agreeable to directions.

In order to save the expense of erecting buildings and

to have some assurance against fire, or other (casualties) The (fort), the small barracks, (it) contains with the vault which formerly was the Magazine for Powder with some small additions, is supposed would fully answer the propose.

#### Another proposal

To receive at the Mint Spanish Milled Dollars from the Treasury or Treasuries of the different States by (annealing) of them and giving them a new impression something simliar to a (crown) which would (extend?) the surface, where they might pass for a crown throughout the United States. Half Jo's or any other coin might be done much in the same way and by adding to their weights their value might be (fixed) at nine or ten dollars.

These remarks are humbly submitted to the consideration of the Honorable members of the Continental Congress and the subscriber would be willing to take it in conjunction with W. Mould and Myers if the terms would be such as to afford each of them a good and sufficient living. Otherwise they would undertake it for Congress (receiving) no benefit or emolument from it but such pay as their different situations might require.

Solomon Simson

There can be little doubt that this is the New Jersey Walter Mould. Although his first name is not mentioned in either proposal, these proposals are indexed under Walter Mould in the "Documents of the Continental Congress." Besides, how many W. Moulds could there be pitching their coining skills in 1785? As to his associates, in this instance Mould has joined with two outstanding members of the Jewish community. A quick search of the internet reveals that

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Solomon Simson was a respected member of the synagogue in New York, and that Myer Myers was an accomplished silversmith whose work has been compared to that of Paul Revere. Myers is mainly known for his "Crowns of the Torah", or Rimonim, created for the synagogues in Newport, New York, and Philadelphia. Examples of his work can be found in "Early American Silver".<sup>5</sup>

The proposals are rather interesting in themselves in that they demonstrate a certain practicality. For example, the petitioners are not only asking for a job, but they are also offering several suggestions on how to improve the economy and achieve a medium of exchange. The duty on silver, and the restamping or revaluation of current coin is very intriguing, as is the use of the Fort's vault. Unfortunately little came of these proposals, but had they been successful, Mould may have won fame as a national coiner rather than the infamy he achieved as an unsuccessful coiner of state coppers.

## ENDNOTES:

<sup>1</sup>Breen, Walter; *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*; Doubleday:1987; p98.

<sup>2</sup>Wierzba, Dennis; C4 Newsletter, "A Link Between Walter Mould and James Jarvis;" Summer 1999: Volume 7, No.2; p24.

<sup>3</sup>Taxay, Don, *The U.S. Mint and Coinage – An Illustrated History from 1776 to the Present*; Arco Publishing: 1966; p28.

<sup>4</sup>Butler, John P. (compiler); *Documents of the Continental Congress*, "The Papers of the Continental Congress 1774-1789;" Vol. III, 1978, p3600.

<sup>5</sup>Fales, Martha Gandy; *Early American Silver*; Excalibur Books: 1970; illustrations 25, 74, 220c



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## A FEW COMMENTS ON NUMISMATICS AND COPYRIGHTS

(Timothy J. Martin, Esq.)

Copyright law has a surprising range of applications to numismatics, including such disparate topics as article authorship, description of catalog lots, coin photography, and internet communications. Due to outdated or incorrect information, many people often misunderstand copyright law. While this article is intended to provide a skeletal framework of copyright law, it is by no means intended to offer any legal advice on this complex topic. The area is simply too expansive to be dealt with in brief.

Earlier law<sup>1</sup> established a dual system of copyright protection. On the one hand, common law copyright governed the first publication of a work while statutory copyright governed subsequent publications. This law expired at the end of 1977 when a newer, much changed law<sup>2</sup> took effect. Many people acquainted with the former law improperly have carried on outdated concepts that have little applicability today. However, for works created and/or published before 1978, one must be observant of transition issues that are beyond the scope of this article.

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This article is published by C4 as a general informational service for its membership, and C4 does not intend for the article to provide legal advice in any form. This article therefore should not be taken as legal advice on any topic addressed. Rather, any member having questions concerning the general topics discussed in this article should seek the advice of his/her/its own competent legal counsel.

*Tim Martin is a life member of C4. He holds an undergraduate degree in physics, and he obtained his juris doctorate from the University of Denver, College of Law in 1978. Since 1978, he has engaged in private practice of intellectual property law, including patent, trademark, copyright and related issues, and he is the senior member of Timothy J. Martin, PC, located in Lakewood, Colorado. He is currently admitted to practice before the Supreme Court of the United States, the United States Court of Appeals for the Federal Circuit, the U.S. District Court for Colorado, the Colorado Supreme Court and the United States Patent and Trademark Office. Tim has served as lead counsel on over fifty (50) intellectual property lawsuits, including many over copyright infringement liability, and has taught patent drafting at the University of Denver College of Law.*

This article, then, primarily addresses the current law. The current law abolished common law copyright, and copyright became strictly a matter of federal statute. All conflicting state laws were pre-empted. The statute determines how copyright is obtained, what it protects and how it is enforced. Each of these topics will be discussed briefly. The law also determines who owns the copyright for purposes of exercising the rights of ownership. Therefore, perhaps the most important discussion in this article involves who is the author and who is the owner of a copyright.

### **a. How Copyright Is Obtained**

At the outset, it is important to understand what copyright is—it is legal protection afforded to the original expression of an idea. Copyright does not protect the idea itself. Thus, if one photographs a coin and therefore has a copyright in the photograph, the copyright does not protect the idea of photographing a coin or even photographing the same coin. One should appreciate that there can exist simultaneously two distinct copyrights that may appear to be very similar.

As mentioned, copyright protects the original expression of an idea. Thus, there must be a sufficient expression to qualify—a mere phrase or slogan is not enough. The expression must be original with the creator of the expression, be it in the words expressed, the positioning and framing of the subject of a photograph, etc. Surprisingly to many, the copyright springs to life the very moment the work is created. You do not need to do anything further for ownership to vest; the copyright is obtained by the simple act of creation!

### **b. What Copyright Protects**

What, then, does the copyright protect? The owner of a copyright has the exclusive rights to reproduce the copyright (by making copies), to prepare derivative works (which is a modified work that is based on an existing work), to distribute copies of the work, to

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perform the work (this applies to things like plays and movies), and to display the work publicly. These rights are different from those held by the owner of an original work or a legitimate copy. For example, if I buy a painting to hang in my home, I can do so. I can also sell the painting. But I cannot make copies, such as limited edition prints, and distribute those copies, for the artist retains the copyright.

### c. Copyright Enforcement

When one owns a copyright and another infringes by engaging in an act that is reserved for the owner, as listed above, enforcement can occur in two ways. Copyright infringement is typically viewed as a civil tort. Many persons do not realize, though, that copyright infringement can also be a criminal act. Since criminal prosecution is rare, I will confine my comments to civil enforcement.

Civil enforcement must be sought through the federal (and not state) courts. As a pre-requisite to enforcing a copyright, the owner must register the copyright with the Library of Congress<sup>3</sup>. Most people think that this is necessary to get the copyright, but the reader now knows that this is a misconception because the copyright actually arose upon creation of the work. While registration must be sought before suing for infringement, the date the infringement began versus the date of registration affects available legal remedies. If infringement first commenced before registration, three remedies can be requested: (1) a court order with respect to the infringement<sup>4</sup>; (2) the copyright owner's actual damages; and (3) any of the infringer's profits not accounted for in the owner's damages. Where registration was made and the infringement first began later, the owner can also get attorney's fees for suing the infringer and may elect a special class of damages called "statutory damages".<sup>5</sup>

Many people are familiar with what is called "copyright notice". This is usually the symbol "©" (but can be the word "Copyright" or an abbreviation), the year date of first publication<sup>6</sup> and the name of the copyright owner. It is always a good idea to put the

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copyright notice on copies of the work that are “published.” Publication of a work takes place when copies are distributed to members of the public. The owner may and should place notice on the work even before the copyright is registered. The presence or absence of notice can impact the remedies for infringement.

Many believe that if they have a copy of a work not bearing the copyright notice, then it is permitted to copy it. NOT TRUE! Pre-1978 this belief had some basis because the law then in effect had strict notice requirements. Between 1978 and 1989, the law required notice but had curative provisions if notice had been omitted. In 1988, though, The United States agreed to an international treaty (the Berne Convention) doing away with this requirement<sup>7</sup>.

### **d. Who Owns The Copyright?**

Who, then, owns the copyright? The initial owner, of course, is the author of the work (the law refers to painters, writers, photographers, sculptors, etc. all as “authors”) who creates the work. Unless there is a written transfer of the copyright (called an assignment), the author retains ownership of the copyright despite any disposition of the original work.<sup>8</sup> Always bear in mind that the sale of a work does not carry with it a transfer of copyright and its attendant rights.

But identifying the author is not always easy because the “author” is not necessarily the human being who creates the work. While the law presumes that the human creator of the work is the author and therefore is the owner of the copyright, this presumption is not the case where the work is a “work-made-for-hire”. A work-made-for-hire is defined in the law to be (1) a work made by an employee within the scope of his/her employment; or (2) a specially ordered or commissioned work only if certain conditions are met and only if the work is of a particular type.<sup>9</sup> In the case of a work-made-for-hire, the copyright is owned by the party who pays for it.

The first of the work-made-for-hire concepts is easy. Where an employee is hired for a job that involves creating expressive works, then the employer is considered to be the author and not the employee who actually creates the work. An example would be a staff photographer or columnist for a newspaper.

The second concept is more difficult because many works are created by "independent contractors", that is, someone who is hired and paid to create a work but is not a regular employee of the entity that hires him/her. For example, I pay a computer programmer to create a coin inventory program that I can use to record my collection or to track a retail coin operation. The programmer performs admirably and gives me the program for his/her fee, as agreed.

Until 1989, the troubling question was whether the term "employee" in the Copyright Act was meant by Congress to be an agency law definition or something more expansive so as to encompass paid, independent contractors. Prior to 1989, most federal courts took the expansive definitional approach, and a minority applied the agency law standard. This resulted in different outcomes depending on the locale of the court. In 1989, the Supreme Court resolved the issue and sided with the minority.<sup>10</sup> Thus, absent special and very limited circumstances, a work created by an independent contractor is not a work-made-for-hire. It can only be a work-made-for-hire if there is both (1) a written agreement signed by both parties that it is to be one (and presumably executed before the work is actually created) and (2) the nature of the work is of a particular category specified in the statute.

What, then, about my computer program? Absent a written agreement, the programmer of course would retain the ownership of copyright. Even with a written agreement that the program was to be deemed a work-made-for-hire, the programmer would still retain the copyright because the program is not in the enumerated category of works that can be commissioned as a work-made-for-hire. If I were to sell a copy of the program to a fellow



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numismatist, I would infringe the copyright even though I paid handsomely for its creation. I might be able to sell my own copy of the program.

#### **e. Some Numismatic Scenarios**

If you photograph your coins yourself, you have a copyright in each of those photographs. On the other hand, if you let someone else take photographs of your collection and that person gives you the photos, you merely own the photos—the photographer owns the copyright in the photos. This is true even if you pay the photographer and even if there is an agreement that he/she is working for pay. The only way that you will get the copyright is if there is an assignment in writing of the copyright. During a period between thirty-five and forty years from the date of the assignment, though, the photographer can unilaterally cancel the assignment, and there is nothing you can do about it.

You may write a learned article for publication in the C4 Newsletter. You own the copyright unless you agree in writing before you write the article that it is to be considered a work-made-for-hire. If there were such an agreement, C4 would own the copyright because it is being made as a contribution to a collective work, a named category included in the type of things that can be works-for-hire.

If you write a book on coins, you would, of course, own the copyright unless you are an employee of a company whose business is creating coin books, and you have been hired into the position of an employee. If the latter is the case, the company owns the copyright. In the absence of this employment, the copyright transfers only by a written assignment.

The preparation of coin catalogs can present special issues because of the variety of people who may participate in the creation, the variety of relationships and in the variety of tasks performed. Rather than try to discuss such myriad possibilities, I have

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prepared the following scenario that you can take as a quiz. The answer appears below.

A famous collector, Nash Rambler, retains Pyle's Auctionhouse to sell his collection of colonial coins. Pyle's contracts in writing with MadAv, an advertising agency, to prepare a promotional brochure, and they sign a written agreement for payment by Pyle's. MadAv has its staff writer, Sally, put the brochure together, and Pyle's pays the agreed fee to MadAv. Meanwhile, Pyle's works on the catalog. Pyle's contracts in writing with Walter to write the introductory biography of Rambler to be included in the catalog, and Pyle's orally agrees with Judy that she will photograph Rambler's collection for the catalog. Vance (who works in Pyle's mailroom) is an eccentric collector who has great expertise in these colonials, and Pyle's gets him to prepare the auction lot descriptions for which he receives a \$5000 bonus. Pyle's publishes the brochure to promote the auction and publishes the catalog. All agreements state that the respective work is to be a work-for-hire. As sometimes occurs in numismatics, personalities clash and things get nasty. MadAv, Sally, Walter, Judy and Vance join together as plaintiffs in a copyright infringement suit against Pyle's. Which, if any, plaintiff wins? (Try to answer this before reading further.)

#### f. Applicability to the Internet

Some people may have questions concerning the propriety of utilizing photographs of coins that appear on internet auction sites. Anyone so enticed should proceed, if at all, only with the utmost caution. Whether one wishes to download picture or text for his/her own library or whether the ultimate idea is to include such works in a future publication, the best assumption is that someone else owns the copyright of the photograph or text. Thus, any copy of such work technically would raise an issue of copyright violation.<sup>11</sup> Before downloading any photograph or text for any

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purpose, you should obtain legal advice directed specifically to your proposed actions.

At least one site, eBay<sup>®</sup>, publishes photographs and descriptions of coins that many may want to maintain in his/her records. This company has the policy “eBay members are not allowed to use another eBay user’s pictures or descriptions in their listings or “About Me” page without the owner’s permission.”<sup>12</sup> While this policy is not directly on point, it makes it clear that eBay does not consider that its sellers waive copyrights as a matter of course in listing an item with photographs and/or descriptive material.

#### **g. Conclusion**

Copyright law is a vast sea in which anyone may fish. Do not assume that if you create something, you own it. Do not assume if you pay for it then you own it. Do not assume that if someone tells you what the law is that that person is giving you the correct information. If the copyright is important to you, make sure you understand the law and get proper assistance if there is any question as to your rights or needs.

Answer to Quiz

Sally loses because she does not own any copyright. She is an employee-for-hire who created the brochure as part of her normal duties. Therefore, MadAv is the “author” for purposes of the statute.

MadAv wins. It is the author of the brochure and owns the copyright. Even though its contract with Pyle’s says it is a work-for-hire, the brochure is a separate work that does not fall in one of the categories for commissioned works.

Walter loses. His introduction does fall within an accepted category of commissioned work and there is a written work-made-for-hire agreement.

Judy wins. Even though her work falls within a commissioned work category, her work-made-for-hire agreement was oral and not in writing.

Vance wins. Even though he is Pyle’s employee and was paid \$5,000, the auction lot descriptions were not prepared by one who does this as part of his normal duties for his employer.

ENDNOTES:

<sup>1</sup> Copyright Act of 1909

<sup>2</sup> Copyright Act of 1976, 17 U.S.C. § 101 *et seq.*

<sup>3</sup> Some courts have permitted the action to go forward if the owner has filed an application for registration.

<sup>4</sup> Court orders can enjoin the infringement, can impound the infringing copies, can order destruction of the copies and anything wrongfully used to make the copies (this could even include computers, printing presses, all the equipment in a recording studio, etc.).

<sup>5</sup> Statutory damages are set by the judge in a range of between \$750 and \$30,000 per infringement. In some cases the damage may be lowered to \$200 but they can also be raised to \$150,000 per infringement.

<sup>6</sup> In some cases the year may be omitted. These are usually circumstances where placing the full notice would “date” the item in a commercially detrimental manner.

<sup>7</sup> Berne Convention Implementation Act of 1988, effective March 1, 1989.

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<sup>8</sup> The statute allows an author a five year interval to cancel his assignment to another beginning thirty-five years after the date of the assignment. 17 U.S.C. § 203(a).

<sup>9</sup> 17 U.S.C. § 101. The category for works-made-for-hire must be a contribution to a collective work, part of a motion picture or other audiovisual work, a translation, a supplementary work, a compilation, an instructional text, a test, answer material for a test or an atlas.

<sup>10</sup> *Community for Creative Non-Violence v. Reid*, 490 U.S. 730 (1989)

<sup>11</sup> Some acts, however, may be considered “fair use” under the copyright law, but the parameters of fair use are well beyond the scope of this article.

<sup>12</sup> This may be found by searching eBay’s “Help” topics, “Item Description and Picture Theft”.



## HISTORICAL NOTES

Recovered coins from the American colonial era are always a source of information that enhances our understanding of the history of a particular series. The following two news items appeared in 1737 in two different newspaper accounts of the same event, pertaining to the recovery of about 6,000 New England shillings. Each report relates a different aspect of the story and together they give a glimpse into the quantity of coins that were produced by the Boston Mint during the seventeenth century. This material was found while conducting research into colonial coinage.

Boston Evening Post: July 18, 1737

“...a servant of William Browne, Esq. – youngest surviving son of Hon. Col. Browne, Esq. deceased in freeing a Cellar of his from Water and Rubbish Struck his Spade against an Earthen Jarr (sic) of Silver buried in a Hole wherein was five Jarrs more, containing together One Thousand Ninety Three Ounces of Silver of several Species, among which was about Six Thousand New England Shillings; scarcely discolour’d. . .”

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New York Gazette: July 25, 1737

“...We hear from Salem, That a Gentleman there, having some Intimation that there was Money hid in a certain Spot which he owned, caused it to be dug up, wherein, as we are informed, he found Six Juggs full of Silver, the Quantity we are inform’d was about Eleven or Twelve Hundred Ounces; it is supposed to have been hid by his Ancestors; and therefore in point of Justice, he thought as he had a Brother, he ought to have part thereof, and accordingly he shar’d the whole with him to an Ounce. . .”



## **Virginia Halfpenny Cast Forgery**

(Roger Moore)

One of the primary fears many coin collectors have, when first developing an interest in colonial coins, is the inability to distinguish real colonials from counterfeits and forgeries. Counterfeits were made contemporaneous with the real colonials, for which they were meant to represent, in order to fool the merchants accepting them in payment. As such, most of these are quite collectable as colonials; and there now exists a growing number of colonial enthusiasts who collect the counterfeits of the George II and George III farthings and half pence. In fact the prices being realized are greater than the Regal coinage that they were made to represent. On the other hand forgeries are made to represent real colonials, but produced at a more modern time, and as a way to fool the collector into thinking that they are real colonials and deserving of high prices. These are the “coins” that are the bane of not only the novice colonial collector, but also the experienced colonial coin collector.

An in depth description of the methods for producing forgeries, is beyond the scope of this report. In essence, they can be produced by pouring molten metal into a sand or clay cast formed by the

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imprint of a real coin. These are called “cast” forgeries, though cast counterfeits also certainly exist. The surfaces of these “coins” are often granular and the port through which the molten metal is poured can sometime be seen on the “coin’s” edge, though this port may have been filed down. The weights of these “coin” may be similar to the actual coins but due to trapped air bubbles in the metal, the specific gravities often serve as the give away.

Forgeries can also be produced using an electrolytic process, whereby electrolysis is used to produce a thin sheet of metal which is nearly an exact replica of the actual coin. The obverse and reverse sheets are then bent over a plug (often lead) and the two edges joined and filed smooth. Distinguishing characteristics with these “coins” are small elevations in the surface where metal has deposited abnormally and the edge showing the area of union between the obverse and reverse metal pieces. The give away on these coins is frequently the weight, if a lead slug has been used, but forgers have compensated for this in deceptive electrotypes by using a core that ends up producing an overall weight similar to the real coin. A third method of forgery is the use of false dies and an actual minting press. This is a difficult and time consuming process and the dies have to be cut so exactly that they produce a “coin” that cannot be distinguished from a real coin. This method has been used mostly to produce a “new discovery coin” in a known colonial series. By making it a discovery coin, the problems of slight die differences on comparison can be eliminated. There is no easy way, as yet, to determine these forgeries, though metallurgic analysis in the near future may provide some help in ferreting out these fakes.

The author would like to present in this report a cast forgery bought on ebay. The coin was advertised as “a beautiful 1773 Virginia half pence” and on evaluation of the less than perfect images, the coin could be attributed as a 10-W Virginia halfpenny. (see Figures # 1 and 2 for photographs made by the author after receiving the coin) Eric Newman, in his, “Additions to Coinage for Colonial Virginia,” published in *The American Numismatic Society’s Museum Notes* X in 1962, called this variety a rarity 5.

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William Veach, in his rarity rating published in *The Generations Newsletter* rated the 10-W as the second rarest Virginian.

Therefore, this variety is one not seen often and, as such is desirable, even in circulated condition. It is also one that a forger might choose to reproduce in an attempt to it pass as a real 10-W. The coin sold on ebay for \$210 to the author of this report and was received from the sellers a little over a week later. Inspecting the “coin” in a good light, reveals that it is a cast forgery with the port for metal pouring evident on the obverse over the “R” in GEORGIVS and on the reverse, over the first “I” in VIRGINIA (see Figure 3). On contacting the seller, the coin was sold to them “over the counter as a real coin”.

The purpose of this report is to warn ebay buyers that the reason an image on ebay is poor may not be just due to the seller’s poor photographic abilities but also as a way to hide defects in the coin. Going back to the original ebay picture, the port can be seen but it is hidden in shadow. Secondly, what is being offered as a “real” coin may well be a forgery. Most collectors of the New Jersey colonial series are well aware of the many cast 48-g forgeries which are available on ebay on a routine basis. A seller without a return policy should immediately raise a caution flag. In regard to the Virginia coinage, this series for some reason has been the object of many deceptive forgeries. A very knowledgeable Virginia Colonial coin collector, Alan Anthony, in the March 2004 *Penny-Wise* warns of “dangerous counterfeits” of the 22-S and 7-D Virginians. We can now add the 10-W to this list. The old admonition, “Let the buyer beware” still seems to ring true (pun intended).





Figure 1. Obverse of the Cast



Figure 2. Reverse of the Cast



Figure 3. Details of the Casting Port



## ANNOUNCEMENTS

Rob Retz was awarded the ANA Presidents Award at the ANA National Money Show in Portland Oregon on March 27, 2004. The award was made by ANA President Gary E. Lewis during the C4 meeting held in conjunction with the show. Rob Retz's daughter (Angela Retz), about a dozen C4 meeting attendees, and about another dozen or so interested parties and ANA dignitaries were gathered for the occasion. The C4 meeting was organized by Region 7 Vice President Buell Ish. We in C4 are very glad that Rob's many contributions to the hobby both via C4 as well as locally in Portland have not gone unrecognized. Congratulations Rob!



Rob Retz (left) receives the ANA Presidents Award from ANA President Gary E. Lewis.

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As reported by Jim Rosen, the C4 Board has established the following guidelines to be followed by all prospective authors who wish to have their manuscript published by C4. The manuscript

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will be sent to the publications committee consisting of the President of C4 and three sub-groups.

Step 1. An author calls (or writes) the president and tells him about a book project that he wishes to get published. The president does a quick analysis and deems it either a potential project or rejects it outright giving written reasons to the author. If the work is tentatively accepted by the president, then the president asks the author to send copies of the manuscript to members of sub-group #1.

Step 2. This sub-group 1, (currently Dennis Wierzba and Angel Pietri), would take an in-depth look at the work and determine whether this manuscript is worthy of publication and if so, is it in the condition for sub-group 2 ( the editors and proof-readers, who are currently Phil Mossman and Gary Trudgen) to deal with it or does it really need further (months or years) work by the author to get it in a publishable state. If this is needed, the cost of this work is the responsibility of the author, unless prior arrangements have been made with C4, meaning its President and the Board.

Step 3. Assuming that it is nearly ready for publication, this group (sub-group 1) then sends the manuscript to sub-group 2, for editing and proof reading. At the same time, this sub-group (sub-group 2) notifies sub-group 3 (currently Lou Jordan and Jim Rosen) who then start the financial ball rolling and get quotes for the project. Sub-Group 3 would also make recommendations to the board as to the number of books to be printed, who is to distribute the book and the format of the book, i.e., paper weight, type of paper, binding, cover, etc. Before any work is done by sub-group 2, the board is notified of the cost of the project by sub-group 3 and a vote is taken by the Board to determine if that cost is justifiable. If it is, then sub-group 2 begins its work at

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editing and proof-reading and simultaneously work is begun by sub-group 3.

Typically the author will be responsible for all costs associated with research, images and producing either a camera ready text or submitting the entire manuscript as a digital submission on CD-ROM. C4 will pay all costs associated with the printing and distribution of the book. All monies from the sale of the book will go to C4 until all club expenses related to the publication and distribution of the book have been reimbursed to C4 , then the profits will be divided equally between C4 and the author. The author will also be given copies of the book, the number to be determined by the Board prior to publication of the book.

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As part of a research project I am conducting on Early American Communion Tokens, I am compiling information on existing tokens that are owned by coin collectors. If any C4 members have one or more U.S. communion tokens in their collection, and would like to help with the project, then please contact me with the following information (for each token):

- (a) Variety of token (Bason or Burzinski number)
- (b) Previous auction or fixed price list appearances (if any)
- (c) Any unpublished information that you have about the token

The results of my research will eventually be published in book form. If you would like to have your name listed in the "Known Examples" section for the token varieties you own, then please state so explicitly, otherwise I will keep the information that you provide completely confidential.

With my sincere thanks for your help,

Bob Merchant,

**BOBM@CFL.RR.COM**

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Roy Bonjour is conducting a survey of the following Vermonts:  
32, 33, 34, 35, 37, 38

If you own, have owned, or know about the existence/location of any of these coins, I would like to hear from you. As in my past survey, there will be complete confidentiality if you wish.

Roy Bonjour, [REDACTED]

[r.bonjour@att.net](mailto:r.bonjour@att.net)

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We have applied for a meeting room for the C4 general meeting to be held during the ANA Convention in Pittsburgh this summer at the David L Lawrence Convention Center. The meeting will be on 21 August at 9:00am in Room 323.

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Of general interest is the planned schedule for remaining Ford sales, per Mike Hodder:

Ford 4: June 23, 2004 Chicago  
public auction sale plus online bidding thru ANR

Hard Times Tokens and Encased Postage Stamps

Ford 5 & 6: October, 2004 NYC  
Ford 7 & 8: January, 2005 NYC

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Nominations for the next term C4 Officers have closed, with the results as follows:

President: Ray Williams  
National VP: David Palmer

Treasurer: Roger Moore  
Secretary: Frank Steimle

*Regional VPs:*

Region 1: Jim Skalbe  
Region 3: Stan Stephen  
Region 5: Tim Martin  
Region 7: Buell Ish

Region 2: Dave Menchell  
Region 4: D. Freidus  
Region 6: Jim Goudge

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All positions are unopposed, and the present Secretary will cast a vote, on behalf of the entire membership, during the C4 meeting at the ANA National Convention in favor of all nominees.



## **C4 LIBRARY NEWS**

(Leo Shane, Librarian)

I want to thank the many members, auction houses and colonial related organizations that continue to donate books, manuscripts, and other materials to the library. We continue to get donations and I have the pleasant problem of finding more space to store them. Don't forget to take a look at the C4 website for the most current listing. Below is a list of new donations since the last newsletter. A "Thank You" to all -- your contributions are appreciated by all C4 members!

Jim Spilman: Barnsley, Edward R., *The Numismatic Notebook of Edward R. Barnsley, The New Jersey Coppers Notebook Vol 1 of 2*. Also, Colonial Newsletter Issues 1 through 103, CD with Searchable Cumulative Index.

Stacks: Hardbound Edition of the John J. Ford Jr. Collection of Coins, Medals and Currency Part 1 (Continental Dollars, NJ Coppers, VT Coppers, Fugio Cents), 14 October 2003.

Dave Paling: Morton & Eden Ltd. – *War Medals, Orders and Decorations*, 12 December 2003, London, England.

American Numismatic Society: Douglas, Damon G., *The Copper Coinage of the State of New Jersey – Annotated Manuscript*, The ANS, New York City, NY, 2003.

George Fuld: *Early Washington Medals*, American Journal of Numismatics #14, The American Numismatic Society, New York City, NY, 2002.

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Ray Williams & John Griffee: *New Jersey Coppers Condition Census*, Reprinted from Bi-Monthly Installments in "Penny Wise" the Official Publication of Early American Coppers Inc.

Mike Packard: *The Massachusetts Cents of 1788*, Attribution Guide Manuscript with photos, descriptions and rarities (30 pp).

New England Shilling Society and Pilgrim Club: (1) Oak and Pine Tree Coinage Color Poster, 24"H x 20"W, cardboard, With Noe Variety Numbers; (2) Plimoth (sic) Rock Color Poster, 12"H x 18"W, heavy cardboard.

The C4 library has sent copies of the NJ Coppers Census that appeared in Penny Wise to the ANA, ANS and EAC libraries, and we've received letters of thanks from them for this donation.

A complete list of the library holdings is maintained on the club website. A list was also published in the C4 newsletter Vol. 11 No. 1. A complete listing of additions to the library since that time, including the above donations, is given below.

### **Items added to the C4 Library since Newsletter Vol 11 No 1:**

#### **Books & Manuscripts:**

Barnsley, Edward R., *The Numismatic Notebook of Edward R. Barnsley, The New Jersey Coppers Notebook Vol 1 of 2*, From the Numismatic Library of James C. Spilman (200+ pages)

Barnsley, Edward R., *The Numismatic Notebook of Edward R. Barnsley, The New Jersey Coppers Notebook Vol 2 of 2*, From the Numismatic Library of James C. Spilman (200+ pages)

Craig, Sir John, *Newton At The Mint*, Cambridge MA, 1946, copy of the original work (127 pages)

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Douglas, Damon G., *The Copper Coinage of the State of New Jersey – Annotated Manuscript*, The American Numismatic Society, New York City, NY, 2003

Fuld, George, *Early Washington Medals*, American Journal of Numismatics #14, The American Numismatic Society, New York City, NY, 2002

Griffee, John and Ray Williams, *New Jersey Coppers Condition Census*, Reprinted from Bi-Monthly Installments in “Penny Wise” the Official Publication of Early American Coppers Inc.

Hall, Dr Thomas, *Copy of Manuscript; Dr Hall’s “Later Notes” on Connecticut*, Boston, 1909, Unpublished Manuscript located at the State Museum of Connecticut History, Hartford Connecticut (223 pages)

McLaughlin, Michael S., *Fugio Cent Dies Study*, Die State Study Manuscript with Photographs and descriptions (61 pages)

Packard, Michael, *The Massachusetts Cents of 1788*, Attribution Guide Manuscript with photographs, descriptions and rarity ratings (30 pages)

Ponterio, Kent M., *The Coinage of Mexico Struck During the Reign of Charles and Johanna*, Presented at ANS Coinage of the American Colonies Conference 17 May 2003 (16 pages)

Williams, Malcolm E., Peter T. Sousa and Edward C. Harris, *Coins of Bermuda 1616-1996*, Bermuda Monetary Authority, Hamilton Bermuda, 1997

Williamson, Raymond H., *Source Book Of American Numismatics*, American Numismatic Society, New York, NY 1953/1954, copy of original works (59 pages)

Widok, Rod, *Nova Constellatio – Variety Plates and Auction Appearances*, April 2003 (16 pages)



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### **Newsletters:**

Colonial Newsletter: Issues #122 (April 2003) to 125 (April 2004)

C4 Newsletter: (2 copies available for loan), with highlights of each as follows:

Vol 11 No. 1, Spring 2003: William Wood's last Will & Testament, C4 Library, Colonial Williamsburg News, Constellatio Nova –Early Account

Vol 11 No. 2, Summer 2003: Theophilus Bradbury and the Massachusetts Cent, NJ Maris 21-R, Washington Small Military Bust, Historical Commodity Price Index

Vol 11 No. 3, Fall 2003: Where Are They Now?, First Modern Conn. Coppers Variety Collection, Interesting Bar Copper Find, Plantation Token Mystery, Clinton's NJ Raid

Vol 11 No., Winter 2003: Colonial Coins Recovered in Southern NJ, C4 2003 – A Personal Perspective, Establishing a Provenance in the age of Ebay, Numismatic Museum of Aruba

### **Auction Catalogs:**

Ninth Annual C4 Convention Sale – The John Griffie Collection of St. Patrick's Farthings, 8 November 2003, Boston MA

Morton & Eden Ltd. – War Medals, Orders and Decorations, 12 December 2003, London England

Stacks – Americana Public Auction – featuring the George C. Perkins Collection of Connecticut Coppers, 12-13 January 2000, New York NY with PRL (hard bound copy)

Stacks – John J. Ford Jr. Collection of Coins, Medals and Currency Part 1 (Continental Dollars, NJ Coppers, VT Coppers, Fugio Cents), 14 October 2003, New York NY with PRL (soft and hard bound copies).

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George F. Kolbe – Auction Sale Ninety Two -Important  
Numismatic Books (mail bid auction, 13 November 2003,  
Crestline, CA

Videos:

VHS: NJ Copper Symposium, John Hull and the US Mint,  
Categorization of Counterfeit British & Irish 1/2D and 1/4D,  
Specific Gravity Measurements, Overview of Early Coinage,  
Educational Forum 2002 Eighth Annual C4 Convention

Miscellaneous:

Bylaws of the Colonial Coin Collector's Club, November 2001 (9  
pages)

Colonial Williamsburg, Listing of Numismatic Related Items at the  
Colonial Williamsburg Museum

Colonial Newsletter Issues 1 through 103, CD with Searchable  
Cumulative Index, The Colonial Newsletter Foundation, Inc.

Convention Booklet for the 9<sup>th</sup> Annual C4 Convention, 6-9  
November 2003, Boston, Includes; schedule of events, bourse  
floor plan, president's message and exhibit summaries

John Hull's Colony Journal, 35MM microfilm, produced by the  
New England Historic Genealogical Society, Boston MA

New England and Willow Tree Shilling Color Posters, 18"H x  
12"W, Heavy cardboard, Commissioned by the anonymous owner  
of the only known complete set of 6 NE and 6 Willow Tree  
Shilling Varieties

Oak and Pine Tree Coinage Color Poster, 24"H x 20"W,  
Cardboard, With Noe Variety Numbers, Commissioned by the  
New England Shilling Society and Pilgrim Club, Brightwaters, NY

**C4 Newsletter**

Plimoth Rock Color Poster, 12”H x 18”W, Heavy cardboard,  
Commissioned by the New England Shilling Society and Pilgrim  
Club, Brightwaters, NY

The library is now taking donations of EAC’s Penny Wise  
Newsletter. If you have any original copies you wish to donate,  
please write or e mail me so that we can avoid having duplicates.

Suggestions for additions to the library are always appreciated.  
Please consider donating books, auction catalogs, etc. to the  
library. Remember, those who are learning about colonials now  
are those who will be buying your coins later. Thank You, my  
email is [Leo.J.Shane@honeywell.com](mailto:Leo.J.Shane@honeywell.com) or write to me at [REDACTED]



**Classified Ads**

Ads for this newsletter can be purchased as follows:

	1 issue	2 issues	3 issues	4 issues	Copy size
1 page	\$50	\$80	\$105	\$130	4-1/2”x 7-1/2”
1/2 page	30	55	75	\$95	4-1/2”x 3-3/4”

Covers cost somewhat more (please inquire). If you want to include a photo  
with your ad there will be an additional \$10 charge. A black and white photo  
will be needed, but the size can be adjusted. Please send check with your ad.  
We accept camera ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter  
of up to 13 lines of text.



**NJ and other Coins for sale: Ex Ford, H. Garrett, Griffee, Norweb, Saccone, and other high grade specimens.**

- 12I- ex. Saccone, Fine, glossy: \$2,600  
15U- ex. Griffiee, VF30+, High CC: \$3,400  
17K- ex. John Ford-Frontenac, EF45-AU50: \$2,400  
23P- ex. Norweb-Griffiee, EF, CC: \$3,200  
24P- ex. John Ford, glossy AU, High CC: \$4,600  
34J- ex. John Ford, two tone EF: \$3,200  
38c: Light golden brown EF, CC: \$2,900  
43d: Sharp brown, glossy AU55,CC: \$3,900  
46e: Honey brown, very sharp, EDS, full shield lines AU: \$3,900  
48G- Ex. Henry Garrett, Red Book plate, UNC with some mint red  
on both sides, second finest in Ray Williams listing: \$11,000  
50f: ex. John Ford, EF, 2nd finest in Ray Williams listing: \$10,500  
53j: Light brown, AU detail, light granularity: 3,900  
62q: ex. John Ford, medium brown EF45+, full shield lines: \$3,150  
63q: ex. John Ford, very glossy light brown AU with full shield lines light  
scratch: \$3,800  
64u: ex. John Ford, Hodder mentions (10/14/03sale) only one VF seen. This  
is it! \$5,500  
72z: ex. Barnes, very sharp VF35 or higher on rough planchet, over '88 CT,  
CC: \$9,800  
78dd: ex. John Ford, EF with light spot of porosity in reverse: \$3,900  
Other coins:  
Plantation token, HB Rex: EF with light tin pest: \$2,400  
French 5 Sol, silver: VF35+, glossy: \$2,875  
Vermont R24: Dark brown, VF 35, very hard to find above VF20: \$1,575  
CT 1785 3.2-L: EF CC, similar to Perkins': \$1,475  
CT 1787 33.34-z.11: ex. Dr. Hall, Hessberg, glossy light brown with rim  
bump,VF30: \$895

Please call for any of the above or list (best time 7-11PM EST):  
Angel Pietri, [REDACTED] or e-mail at [apietri2@ix.netcom.com](mailto:apietri2@ix.netcom.com)



Serious collector wishes to buy a Wood's Hibernia "star before date" halfpenny – Breen #149. Condition is secondary if the star & date are clear. Also interested in buying silver Wood's Hibernia halfpence, and other unusual Wood's material.

Syd Martin,

Syd Martin,

or email to [sfmartin5@comcast.net](mailto:sfmartin5@comcast.net).

Barry Tayman and I, under a grant from the ANS, are working on a monograph on Canadian Blacksmith tokens. We are seeking information from collectors, especially about the rarer pieces. I can be contacted at my home address or through my web site.

George Fuld, Sc.D.

or Fuld1@comcast.net

**FOR SALE: CD of high-resolution digital images of my reference collection of Contemporary Counterfeit British & Irish 1/2d & 1/4d, approximately 700 different specimens. Organized by Major Type, Date and Families where appropriate, with additional material on Major Errors and Die Breaks...\$45 post paid.**

Registered buyers, if you'd like, will be added to a distribution list that will receive updates by email with images attached of new specimens of major varieties and Families as they are identified.

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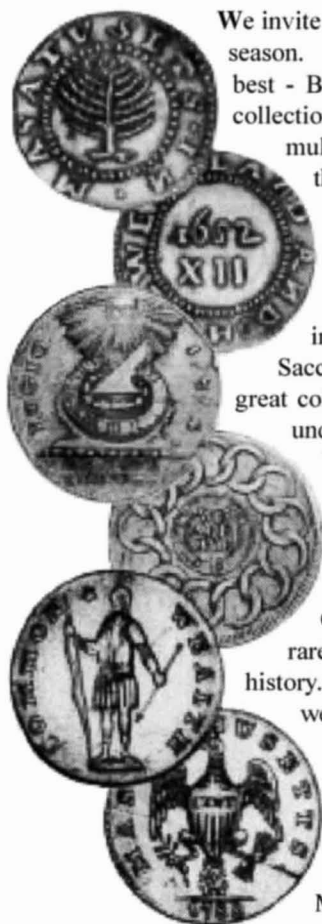
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